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for the issuance of \$500,000 of municipal bonds for the purchase and improvement by condemnation of the old Providence Hospital block, at Fifth Avenue and Madison Street, just back of the public library, as a site for the Seattle Museum of Arts and Sciences and Auditorium building.

The Washington State Art Association has 1,700 paid-in members, annual and life; subscriptions for the museum and auditorium building on hand and in sight approximating \$300,000; permanent and loan collections available estimated at something over \$1,000,000.

The museum building as erected by the art association will be turned over to the city when completed. School children will be admitted free at all times, and an exhibition of the work in the public schools will be one of the attractive features.

Through its art school and other classes, lectures, special exhibitions and traveling collections, it will exert a wide influence in the Great Northwest.

A comprehensive Alaskan exhibit will go far toward making known to the visitors in the city the resources, wealth and scenic attractions of that interesting territory, and the art and history of the Indian race will be specially recognized.

Not only are the citizens of Washington going to liberally support the Museum, but also the people of Alaska will assist to make it the glory and pride of the Pacific Coast, and a source of information instructive, reliable, comprehensive and up to date.

CHARLES D. PLATT.

ART IN DENVER

The firemen of Denver, according to *Municipal Facts*, have been filling in their spare time recently making Mission furniture and "art and good workmanship are shown in every piece of work which comes from their shops." Denver is laying out more parks and spending more money in beautifying the city, thoroughly convinced that it is a paying investment. Every week pictures of civic improvements in other American and foreign municipalities are set before the

citizens of Denver through the medium of their municipal paper. In a recent issue were shown photographs of good roads in Switzerland, manifesting the value placed upon scenic beauty as an asset; one a short tunnel on a high pass, the other a bridge in a canyon. Denver is also advertising for an art lover who will give \$10,000 for a children's fountain like the one at Dusseldorf. It would be interesting to know how many loyal citizens apply.

An interesting address on Civic Art was recently given by Mr. Henry Read, president of the Art Commission and Board of Public Works, before the students of the East Denver High School. "All art," he said, "requires not only human creative agency, but an appreciative public. In America, to-day, we find a revival of such conditions, and Denver in civic art has gained an enviable reputation." He urged upon the boys and girls the necessity of taking an interest in such matters, declaring that it is "the citizens that make the city" and that each must help.

PHILADELPHIA ART JURY

In 1907 the State legislature of Pennsylvania passed a bill creating an art jury for cities of the first class and prescribing its powers and duties. Under authority of this act Mayor Reyburn has just appointed such a jury for Philadelphia. This jury is composed of the Mayor of the city, ex-officio, a painter, a sculptor, an architect, a member of a commission having control of a public park but not holding any other office under the city government, and four other persons not engaged professionally in painting, sculpture or architecture, but at the date of their appointment members of the governing board, or faculty, of a local school of art or architecture. In some cities these requirements would be hard to meet, but not in Philadelphia. The Mayor's appointments were logical and have met with general approval. They are as follows: Hugh Breckenridge, painter; Charles Grafly, sculptor; Paul P. Cret, architect; Eli

K. Price, Fairmount Park Commission; George D. Widener, Pennsylvania Academy of the Fine Arts; E. T. Stotesbury, Drexel Institute; Leslie W. Miller, Pennsylvania Museum and School of Industrial Art; C. C. Harrison, University of Pennsylvania. All of these men serve without compensation. Hereafter no work of art shall become the property of the city by purchase, or gift, without being submitted to, and approved by, this jury, which is required to make an annual report to the Mayor and to recommend from time to time such improvements to the city as it may deem advisable. "Work of art" is defined in this act as including "paintings, mural decorations, stained glass, statues, reliefs, or other sculpture, fountains, monuments, arches, or other structures intended for ornament or commemoration," which is, it would seem, quite comprehensive. Boston, New York, Philadelphia and Washington all now have their public art safeguarded for the future by commissions of experts.

ART IN PITTSBURGH

An interesting exhibition of the etchings of Felix Buhot was held in Gallery 1 of the Carnegie Institute by the Pittsburgh Etching Club from the 10th to the 31st of October. This club is made up of persons especially interested in fine prints. The exhibitions held under its auspices are invariably opened with a reception to members and friends, after which they are entirely free to the public. Catalogues are printed and gratuitously distributed which contain a biographical sketch of the etcher whose works are exhibited and much information tending toward a better understanding of the prints. This is the third season these exhibitions have been held; the work of such masters of the art as Rembrandt, Whistler, Haden and Pennell having been previously shown. Etching is generally recognized as an intellectual art with an appeal to a more limited public than paintings, but each year these exhibitions have been fully appreciated by the people.

The Associated Artists of Pittsburgh

opened their annual exhibition with a reception on October 31st and will continue it until the 26th of November. Many of the well-known painters who were born in Pittsburgh, among whom may be mentioned J. W. Alexander, H. O. Tanner, Ernest Blumenschein and H. L. Hildebrandt, are represented. It is an excellent display.

A memorial exhibition of the works of the late Joseph Woodwell also opened on October 31st and will continue for the same length of time. These are marines painted at Magnolia, Massachusetts, where Mr. Woodwell had a summer home, and on the coast of Florida and Cuba. Joseph Woodwell was chairman of the Fine Arts Committee of the Carnegie Institute and one of the best known of the Pittsburgh artists. He studied for four years at Barbizon and was the friend of both Millet and Jacque. In Paris he was associated with Monet, Sisley, Renoir and Pissaro. Pittsburgh suffered a severe loss in his death. His ideal studio at the rear of his residence in Penn Avenue was well known to the distinguished artists who visited Pittsburgh, and also to most of the obscure, struggling ones in this city. He was a genuine lover of art.

Immediately following these exhibitions will come the American Water Color Society's rotary exhibition which will be shown in the Carnegie Institute under the auspices of the Art Society of Pittsburgh.

A UNIQUE EXHIBITION

In the National Arts Club, New York, a unique exhibition was held from October 26th to November 4th under the auspices of the teachers of Home Economics in the New York Public Schools. It consisted of abstract color arrangements, of color schemes for rooms in water color, and completed model rooms in miniature of different types and periods designed as object lessons to children, to demonstrate the possibility of good taste in home decoration at little expense. The following excellent description of the miniature model rooms was given in the *New York Times*.